

Art of Canada and the United States

The Arts as Cultural Emissaries

WHILE HISTORICALLY A SENSE OF AMBIVALENCE MAY BE said to characterize relations between Canada and the United States, cultural products and ideas have for generations been exchanged freely across the longest undefended border in the world. The exhibition *Permeable Border: Art of Canada and the United States 1920-1940* examines similarities and differences in artistic expression in the two countries. Margaret Eaton Gallery; October 28, 1989 - January 7, 1990; organized and circulated by the Art Gallery of Ontario.

Generously Sponsored by Sun Life of Canada

BY CHRISTINE BOYANOSKI

Arthur G. Neal, professor of sociology at Bowling Green State University in Ohio, has commented that "Canada and the United States have developed the kind of border that permits separation in terms of national identities, but not a separation so tightly drawn as to have limiting or hemming-in effects" ["Symbolism of the Canadian-U.S. Border," *Journal of American Culture: Studies of a Civilization* 9 (Spring 1986:5)]. Several exhibitions in the past have examined Canadian art within a North American context, the most recent being *The Expressionist Landscape: North American Modernist Painting 1920-1947*, organized by the Birmingham Museum of Art, Birmingham, Alabama, in 1987, which included works by Canadians Emily Carr and Lawren S. Harris.

Like the Winnipeg Art Gallery's 1982 exhibition entitled *A Distant Harmony: Comparisons in the Painting of Canada and the United States of America*, *Permeable Border* examines Canadian-American contacts from a Canadian perspective, but instead of making direct comparisons between selected pairs of artists it brings together works from a period of particularly close contact between the two nations, providing a context in which to examine apparent similarities and differences in the artistic expression of Canada and the United States.

The interwar period was one of particularly close contact between Canada and the United States. National sentiment ran high in the years following World War I, and this nationalism manifested itself in the art of both nations. Each sought a means of expression reflective of the unique characteristics that it perceived itself as possessing. In Canada this "unique identity" was satisfied by the Group of Seven and its successor, the Canadian Group of Painters. In the United States the Precisionists, like Charles Sheeler and Charles Demuth, offered a homegrown brand of Cubism, and the "American Scene" painters, particularly Regionalists such as Grant Wood and Thomas Hart Benton, promoted traditional American values during the economic and social upheaval of the 1930s. Attempting to free themselves from the influence of European traditions, both Canada and the United States adopted a new North American perspective beginning in the 1920s.

Right: Rockwell Kent (American, 1882-1971), *Adirondacks*, 1928-30; oil on canvas, 97.7 x 139.3 cm. Collection of the Corcoran Gallery of Art.

Below: Paraskeva Clark (Canadian, 1898-1986), *Caledon Farmhouse*, 1936; oil on canvas, 64.5 x 53.5 cm. Collection of Erma Lemox Sutcliffe. Below right: Charles Comfort (Canadian, b. 1900), *Lake Superior Village*, 1937; oil on canvas, 108.0 x 177.8 cm. Collection AGO. Gift from the Fund of the T. Eaton Co. Ltd. for Canadian Works of Art, 1950.



Munn, Charles Comfort and L. LeMoine FitzGerald, went to New York to study at the Art Students League.

The result of this contact was not simply a matter of Canada receiving influences emitted by her more powerful southern neighbour. In fact, there was seldom any direct borrowing. Although the impact of some indigenous American art was felt in Canada, other factors came into play, since North America as a whole came under the influence of international trends and contemporary aesthetics after World War I. Similarities in the art of the two countries often resulted from a shared sensibility; for example, Edward Hopper and Charles Burchfield recorded their impressions of their environment, as did Canadians Carl Schaefer and Lawren P. Harris. Differences were often stylistic, as contemporary critics observed.

Permeable Border contains works by both well-known and lesser-known Canadian and American artists. While introducing new names, it also casts

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Focus on Avant-Garde Cinema

The Body in Film

BY R. BRUCE ELDER

HISTORICALLY, AVANT-GARDE CINEMA HAS BEEN characterized by an intensely personal approach to filmmaking. Avant-garde films are usually produced according to artistic criteria, with a single person taking responsibility for all aspects of the filmmaking process. Independent filmmakers are free to express their individual beliefs and private fantasies, to explore their innermost feelings and personal makeup in the most intimate of ways.

In addition, a close, even symbiotic relationship persists between the forms that avant-garde films have adopted and emerging philosophical views of the nature of consciousness. The various forms that have dominated avant-garde cinema at different times in its history have offered models of then-prevalent views of the nature of consciousness or illustrations of current notions about the operation of conscious processes. But beliefs about the nature and operation of consciousness and convictions about the nature of the self are intrinsically related. So it is not surprising that the avant-garde cinema has throughout its history offered



Still from the Chris Gallagher film *Mirage*, 1984. Courtesy of CFMDC.

a prolonged and profound deliberation on what it is to be a human being.

One of the most obvious means of expressing our beliefs about ourselves is to create imagery of the bod-

ies we inhabit. The frequent presence of images of the body in avant-garde films suggests much more than transgressive aspirations; it is an aspect of avant-garde cinema's involvement with issues concerning the nature of the true self. After all, we are given to thinking of the body as an instrument that expresses our deepest desires - indeed, it is sometimes even thought of as our desires made flesh. Creating images of the body is therefore a means of thinking about the self. In our culture, however, the self is under constraint. Ever since the Christian view of nature lost its dominance we have had few absolutes to which to moor ourselves. When we come to think of ourselves, we inevitably experience a massive ambivalence; we are both spirit and matter, divine and mean flesh. A related ambivalence characterizes our thoughts about our bodies. The body is sometimes beautiful and sometimes horrible - and sometimes both simultaneously. The body evokes both desire and disgust. Human bodies - or at least most bodies in their prime - are wondrous, but the body is also subject to dilapidation and

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From Gallery to Construction Site

BY CLARA HARGITTAY

THE MOMENT HAS FINALLY ARRIVED! ON SEPTEMBER 28 the ground was officially broken for AGO's Stage III in the midst of a lively celebration attended by staff members and friends of the Gallery. During the last few weeks the Art Gallery of Ontario has been turning into a construction zone, as the builders have begun to move in their heavy equipment and portable shacks and erect the boardings around the site. After the long period of behind-the-scenes preparation and fine-tuning, construction is ready to begin. Work is expected to progress rapidly according to a carefully orchestrated sequence that over the next two years will concentrate construction activity in specific areas of the Gallery before moving on to the next, in order to keep as much of the building open to the public as possible.

There are many important players of various professions and expertise involved in a project of this magnitude, each of whom is responsible for a specific aspect of the operation. It is the project manager, however, who must oversee the project as a whole, work closely with the architects, organize the tenders and generally make sure that the construction stays on schedule and that the quality of the work meets industry standards and the expectations of the client. John Vernon Langley, project manager for Stage III, joined the AGO in September 1987 after a long and distinguished career as an architect and director of many major construction projects with Bell Canada. A graduate of Oxford University, he is a past president of Canadian Architects in Industry and the Canadian Architectural Plastics Association and served for several years on the council of the Ontario Architects Association. Earlier this summer, as anticipation was mounting over the imminent start of excavations, AGO News Editor Clara Hargittay talked to John Langley about the state of the Stage III project.

CH: The most obvious question that comes to mind is, are we ready to start? What have the architects at KPMB been working on during the last few months?

IL: To answer your first question first, yes, we are certainly ready to proceed. For the last few months, Tom Payne and his associates at the KPMB office have been producing the contract documents. These consist of detailed drawings and a book of specifications, which outlines the methodology being used in the construction of the building. These are the documents that are used by the contractors in the preparation of their tenders.

CH: I understand that there are six construction companies who have been invited to bid on the project. How was this list arrived at? Has there been an open competition?

IL: It has become an industry-wide practice to prequalify contractors. There are obvious reasons for this. The problem with open bidding is that you often end up with contractors who have very little experience and lack the necessary skills and financial resources to cope with the project. In turn, the project can suffer drastically and can end up costing more in the long run. The Canadian Construction Association, along with architects' and engineers' associations, devised an official document called *Document 11* to help evaluate applications for tender. There were 17 compa-



John Langley, project manager of AGO's Stage III.

nies who responded to our ad in the construction-trade publication *Daily Commercial News* and expressed serious interest in the project by filling in this form. It was through this process that we selected the six companies whose experience and qualifications best met our needs. Representatives of these firms were invited to a meeting on July 5, were given the drawings and toured the building as a group. Limiting the invitation to tender to six, which is again a recognized industry practice, gave each of them an equal chance, and thus we can be assured of receiving very competitive bids for the project. We suspect that whoever turns in the lowest bid will be the successful candidate whom we'll be recommending to our board of trustees.

CH: When do you anticipate reaching a decision, and what does that mean for the construction schedule?

IL: We hope to have the nomination on September 5, and have the contractors on the site within a week, although excavation will probably be delayed for a few more weeks, as it takes a while to put up hoardings and to set up the equipment. We will start excavation outside the restaurant, at the site of the new sculpture court, followed by the new southwest extension. Work will commence almost simultaneously on the new main entrance on Dundas Street, as well.

CH: The Stage III project had to pass many hurdles over the past two years and experienced many delays due to lengthy negotiations with neighbourhood residents, rezoning applications, et cetera. To what extent did the delays affect the project?

IL: It did cause problems. We had to redo the schedule at least three times, and the exhibition schedule has been affected. But it did not create problems that were insurmountable. While the concept of the two phases remained the same, we did compress the building schedule a little. Originally we were going to seek a separate tender for the foundation work, followed by

another for the superstructure. Now it is part of the same package, and I think the contractors are happy with that.

CH: When can we expect Stage III to be completed?

IL: We obviously had to rethink the completion date. Originally we had hoped for an opening date in October 1991. That now had to be moved to the spring of 1992, so we lost four or five months. Hopefully, depending on how the contractor will see the project, we'll be able to improve on that.

CH: Most of us by now are familiar with the future look of the AGO through the Stage III maquette displayed in the lobby and the lovely watercolour drawings that have already been published. Still, it is hard to visualize how the building will actually look. Since texture and colour play such an important part, I am curious about the materials that will be used for the exterior finishes.

IL: The main exterior finish will be brick, very similar to the Grange. It is impossible to match it perfectly, because of the aging and the pollution in the city over the last hundred years, but it is going to be very close. The real challenge is to match the brick size. When the Grange was built in the early 1800s, the standard brick size was different. Today they tend to be smaller, and since no manufacturer is making the same size brick anymore it has to be a special batch. Sandstone of a reddish tint will be used on the Dundas Street facade, and the impressive pyramid that will be capping the main entrance will have a dull metallic finish. Chief Conservator Sandra Lawrence will be looking very closely at the pyramid to make sure that there will be only a minimum of reflection, as the windows of the conservation laboratories overlook the pyramid and there is concern about how the quality of light in that space may be affected.

CH: Stage III architect Barton Myers is a designer of international stature whose Los Angeles firm recently won the prestigious contract to design the US pavilion for the 1992 World's Fair in Seville, Spain. Are you concerned at all that because of the fact that he now lives in California and has many other high-profile commitments he may not be able to follow the Stage III project as closely as may be necessary?

IL: No, not at all. Barton's main input is the design of the building. This is his pet project, and a very important one. He will be very much involved, making sure that the ideas and concepts that have been incorporated into the plan are fully realized. He still considers himself part of the Toronto scene and continues to be very much interested in major projects in this city, as he demonstrated with the considerable effort he put forth for the Opera Ballet House competition. But now the creative part is finished for Stage III. The task now is to actually realize the plans. On a day-to-day basis the hands-on work is being handled by KPMB, the very capable architectural firm of Bruce Kuwabara, Tom Payne, Marianne McKenna and Shirley Blumberg, all former associates of Barton Myers. We'll be working closely with them, and it's the art of construction that we'll all be concentrating on over the next two years.

Clara Hargittay is editor of AGO News.

CULTURAL EMISSARIES continued from p. 1
fresh light on more familiar works by placing them in a new context. Significant loans have been obtained from a number of American institutions and private collections, including Charles Sheeler's *American Landscape*, 1930 (Museum of Modern Art, New York), Edward Hopper's *Ryder's House*, 1933 (National Museum of American Art, Smithsonian Institution, Washington, DC) and Rockwell Kent's *Adirondacks*, 1928-30 (Corcoran Gallery of Art, Washington, DC). These will be shown in the company of such Canadian paintings as *Lake Superior Village*, 1937 (Art Gallery of Ontario) by Charles Comfort, which is significant in the context of Canadian-American contacts, since it was awarded first prize in the 1938 *Great Lakes Exhibition*, a predominantly American show featuring painters from cities of the Great Lakes region. Examples by Carl Schaefer, Lauren P. Harris and Bertram Brooker are also included.

Major artistic concerns of the period and the manifestations of contact between Canada and the United States will be examined, not only through landscape paintings, but also through figure studies, still lifes and abstract paintings. The figure studies and still lifes demonstrate the return to a classical order in art after the wave of interest in abstraction that followed the 1913 Armory Show had subsided. A more conservative artistic climate held sway after World War I. These works also indicate contemporary interest in Cézanne, whose influence was paramount during the period between the wars. The writings of aestheticians Clive Bell and Roger Fry were also of primary

importance, and their impact is reflected in the abstract work, as well.

These issues will be dealt with in the context of the most easily circumscribed form of contact that occurred across the permeable border, the art exhibition. A number of exhibitions crossed the border, and, acting as cultural emissaries, they helped form the perceptions that each nation developed of the other. The Art Gallery of Toronto (as the AGO was then known) hosted a number of exhibitions of contemporary American painting. Although artists in other parts of Canada, such as Emily Carr in Victoria, L. LeMoine FitzGerald in Winnipeg and Prudence Heward in Montreal, are considered in this discussion, the emphasis is on those who were based in and around Toronto, for it was Toronto artists who seemed most aware of contemporary American art during the period under consideration.

This exhibition has been organized to coincide with the annual conference of the American Studies Association and the Canadian Association of American Studies, which will be held in Toronto in early November. A fully illustrated catalogue will be available.

Christine Boyanoski is assistant curator of Canadian historical art at the AGO.

BODY IN FILM continued from p. 1
decay. Images of the body are instruments of expressing and evoking powerful and conflicting emotions. In aesthetically satisfying imagery of the body, our conflicting attitudes and emotions are synthesized into a complex, well-integrated, well-resolved amalgam. While less elevated examples of body art avoid the diversity of connotations that imagery of the body can possess, richer and more complex works integrate our contradictory feelings into complex tensions. A dearth of negative feelings about the body leads quickly to sentimentality, oversweetness, a sense of unreality and a facile idealization, while a paucity of positive feelings leads to a lack of lyricism. Too much negativity leads to an emphasis on what is fragmentary and lacking in rhythm, wholeness and harmony, while too much positive sentiment leads to art that is merely pretty.

The *Body in Film* series surveys the range of the more prevalent attitudes toward the human body that avant-garde filmmakers have expressed in their work over the span of several decades and includes films by such well-known avant-garde filmmakers as Willard Maas, Bruce Connor, Stan Brakhage and Chris Gallagher, among others.

The series has been prepared for the AGO by filmmaker and critic R. Bruce Elder with the support of the Canada Council.

Permeable Border, Margaret Eaton Gallery,
October 28, 1989 - January 7, 1990

The Body in Film
October 17 - November 16

OCTOBER • CALENDAR OF EVENTS

Sunday 1 For Kids Hands On / resumes 1-4 pm Walking Tour Perspective 89 / 3 pm	Monday 2 Gallery, xco Restaurant and Members' Lounge closed. Shops open.	Tuesday 3 Beautiful amber beads from the Baltic all this month in the Jewellery Shop.	Wednesday 4 Film Japanese Film series opens Rendezvous with Art / 6 & 7:30 pm	Thursday 5 Exhibition Flights of Fancy / continues	Friday 6 Artful Conversation / 11:15 & 2 pm	Saturday 7 Exhibition Perspective 89 / opens
8 For Kids Hands On / 1-4 pm New memberships and renewals are processed quickly for you at the Membership Centre in the lobby.	9 Gallery, xco Restaurant and Members' Lounge closed. Shops open.	10	11 Gallery Hopping / 9:15 am Art at 5:30 Rendezvous with Art / 6 & 7:30 pm	12 Grange Lecture The Sword and Society / 11 am	13 Artful Conversation / 11:15 am & 2 pm	14 Exhibition Painting on Paper / continues
15 Film Japanese Film / 1 pm Walking Tour Macnamara and Hammond / 3 pm For Kids Family Studio / 1-4 pm Hands On / 1-4 pm Sunday Start with Art / 11 am	16 Gallery, xco Restaurant and Members' Lounge closed. Shops open.	17 Film The Body in Film I / 7 pm	18 Art in the Morning / 9:30 am Young at Art / 7 pm Rendezvous with Art / 6 & 7:30 pm	19 Club xco Fall Lecture / 7 pm New Members' Party / 7-9 pm	20 Artful Conversation / 11:15 am & 2 pm	21 Installation Ulrike Rosenbach / continues Artful Conversation / 11:15 & 2 pm
22 Sunday Start with Art / 11 am Japanese Film / 1 pm RCM Concert / 3 pm Grange Lecture / 3 pm For Kids Family Studio / 1-4 pm Hands On / 1-4 pm	23 Gallery, xco Restaurant and Members' Lounge closed. Shops open.	24 Film The Body in Film II / 7 pm	25 Rendezvous with Art / 6 & 7:30	26	27 Artful Conversation / 11:15 am & 2 pm	28 Gallery Talk / 2 pm Signed for the hearing-impaired Exhibition Permeable Border / opens Club xco Halloween Gala / 8 pm
29 Lecture Icelandic Art / 3 pm Film Japanese Film / 1 pm	30 Gallery, xco Restaurant and Members' Lounge closed. Shops open.	31 Film The Body in Film III / 7 pm	Admission to the Gallery is free on Wednesdays from 5:30 to 9 pm. The Restaurant is open for dining.	26 Gallery Talks and Tours twice daily except Mondays. Visites Commentées le dimanche à 14 h 30.	The xco is accessible to disabled persons, and a limited number of wheelchairs are available.	For detailed descriptions of programs consult the events listings on pages 4 and 5.

THE COLLECTION IN FOCUS

The Zulu (European Version) by Robin Collyer

BY PHILIP MONK

TWO ROBIN COLLYER SCULPTURES IN THE COLLECTION OF THE AGO, *The Zulu (European Version)*, 1985, and *What Affects*, 1987, recently returned from exhibition in London, England. In 1987 *The Zulu* was also showcased in the prestigious *Documenta 8* exhibition in Kassel, West Germany. Displayed a number of times in the Signy Eaton Gallery, *The Zulu* has established a strange and iconic presence here. But such works also assert the position of contemporary Canadian art, and the AGO, on the international art scene.

Like all of Collyer's sculptures, these works are configurations of unaltered industrial materials representing existing standards that are combined and constructed to make certain referential associations. For instance, the assertive substance of *The Zulu* is merely a shell of vacuum-formed plastic, its "wind-shield" is a standard sheet of black Plexiglas, and the grill in the front is a grate meant for wiping muddy shoes, but as a whole the work reminds us of some strangely transformed or self-manufactured vehicle.

While still a construction, like all Collyer's works, *The Zulu* tends towards a seamlessness not pursued in any other works; its surface of vacuum-formed plastic and black Plexiglas, being reflective, resists penetration. We cannot piece together a meaning from its construction alone, as a part-to-part concatenation is lacking. *The Zulu* displays an opacity that is not of the order of language (Collyer's works usually share a linguistic basis of analysis). Rather, we could say that these conditions – the work's opacity, and its glossy seamlessness – align it with the photographic image (one of society's saturating representations). Thus, instead of taking the fragments of an industrial-commercial culture and recombining them in new meanings, which is the common pursuit of Collyer's sculptures, *The Zulu* integrates itself as a whole into the environment while at the same time being absolutely different from it. In this way *The Zulu* is related to Collyer's photographs (some are in the collection, while others were recently exhibited in the Art Rental and Sales Gallery exhibition *The Curators Choose*), which compose an "inventory" of vernacular forms and structures. Although elegantly constructed, *The*



Robin Collyer (Canadian, b. 1949), *The Zulu (European Version)*, 1985; mixed media, 205.0 x 371.8 x 170.5 cm. Collection AGO. Purchase, 1985.

Zulu (European Version) has a put-together character that reminds us, beyond any immediate associations of its appearance, of a type of handyman adaptation that we find in oddly transformed vehicles or strangely fitted storage sheds, the "subjects" of some of these photographs. The photograph, however, is not the assurance of the mimetic correctness of the sculpture or of the aptitude of the artist – that is, of the sculpture's resemblance to its "model" in the real world. The work's similitude is constructed, and in that construction something else takes place.

Collyer's sculptures register a cultural transformation from the order of material production to that of sign systems, from an economy of production to one of consumption. Because the sculptures do not merely replicate man-made structures in the world, but are themselves capable of a signifying function, the reference they now make is to a landscape and environment that have been transposed into a sign system. Meaning is displaced, transported along different channels of communication as if it were a vehicle in space, so if *The Zulu*, as an oddly transformed vehicle, is thus dysfunctional, it now takes on another meaning.

The evacuation of substance is reflected in these nonfunctional, signifying objects' use of vacuum-

formed plastic and in the works' ability to project themselves as images, or rather signs. We should not read the devolution from object to sign as a passive consumption; it is just as much an active transformation. Collyer's constructions compose one system while dismantling another. Construction never takes the form of a simple display. While the ensembles of materials as a whole refer to objects, structures or sign systems, because the materials are both put together and articulated they assert their own independent meaning. Although more intentionally critical, the operation is analogous to the "values" that are expressed in vernacular structures. The latter, however, do not affirm a parallel value – that of technology, for instance. These hybrid constructions have a tendency to undermine the original values or sources of material and to assert the individuality of the maker in its place. Elsewhere this procedure has been called bricolage.

Collyer's sculptures, then, are signs of an active material culture. They bring together a material culture and a sign system, each of which is a double figure; a positive construction and a critical analysis.

Philip Monk is curator of Canadian contemporary art at the AGO.

Exhibitions

Photographs by Charles Macnamara and M.O. Hammond:
Pictorial Expressions in Landscape and Portrait
Margaret Eaton Gallery
through October 22

This exhibition includes landscape studies by Charles Macnamara and portrait photographs by M.O. Hammond dated 1902-1934. Macnamara concentrated on landscapes of the Ottawa and Arnprior districts, while Hammond, a former editor of the *Globe*, portrayed famous artists, musicians and writers of the period.

Organized by the AGO from works in the permanent collection and private loans.

Perspective 89: Roy Arden and Dominique Blain
Sam and Ayala Zacks Wing, North Gallery
through November 12

Since 1985 the exhibition of the work of young Canadian artists at the AGO has been aided by George W. Gilmour's generous endowment, which provides funds for a series of ten annual award exhibitions. *Perspective 89* features the work of Roy Arden and Dominique Blain, from Vancouver and Montreal respectively. Through the re-introduction of appropriated materials in new and different contexts, both artists address political, social and cultural issues in their art. The *Perspective* series is made possible by an annual gift from George W. Gilmour.

Ulrike Rosenbach
Sam and Ayala Zacks Wing
through November 12

A new installation work and performance, *Wie der Phoenix aus der Asche* (Like the Phoenix from the Ashes), specifically created for the AGO by leading German artist Ulrike Rosenbach, is being presented in conjunction with her first major solo exhibition in North America, at the Art Gallery of York University. Rosenbach, a former student of Joseph Beuys, is a pioneer in video and performance art and a seminal interpreter of the feminist perspective. Organized in collaboration with York University.

Supported by the Canada Council.

Painting on Paper
Sam and Ayala Zacks Wing
through November 12

This exhibition is comprised of 44 large-scale works on paper by 12 leading contemporary German artists, including Michael Buthe, Markus Lüpertz, A. R. Penck and Sigmar Polke. Conceived as paintings on paper, these works demonstrate a spontaneity and intellectual rigor that are typical of contemporary German painting.

The exhibition is organized by the West German Institute for Foreign Relations, Stuttgart, and is being circulated in North America by the Goethe Institute, Toronto.

Flights of Fancy
Trier Galleries
through November 19

The wildlife that inhabits the Arctic's broad expanse has long been a favoured subject of Inuit artists, with the bird proving to be an enduring and evocative theme, especially among printmakers. The three artists whose work is presented in this exhibition, Kenoiqak Ashevak, Lucy Qinnuayuk and Pit-a-loose Salla, all from Cape Dorset, have focused extensively on the bird and used its physical features and character traits to create bold, elaborate and inventive designs. The works in this exhibition have been selected from the Kiamer Family Gift of Inuit art in the AGO's permanent collection.

Permeable Border: Art of Canada and the United States, 1920-1940
Margaret Eaton Gallery
October 28, 1989 - January 7, 1990

The world's longest undefended border, between Canada and the



Dominique Blain (Canadian, b. 1957), *Empty Box*, 1989; mixed media, 213.3 x 213.3 x 213.3 cm. Installation by Montreal artist is currently on view in the *Perspective 89* exhibition. Photo: R.-Max Tremblay.

United States, has historically permitted the free exchange of ideas between the two countries. This exhibition brings together works from a period when there was particularly close contact between the two nations and examines apparent similarities and differences in artistic expression. Includes works by Kathleen Munn, Charles Comfort and L. LeMoine FitzGerald, as well as Charles Wheeler, Edward Hopper and Rockwell Kent, among others.

Organized by the Art Gallery of Ontario.

Generously sponsored by Sun Life of Canada.

SunLife

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth-20th-century paintings, 19th- and 20th-century sculpture and major paintings from the contemporary collection.

Georgia Ridley and John Ridley Galleries
Selections of Canadian historical art from the permanent collection.

J. S. McLean Gallery
New re-installation of works by the Group of Seven from the permanent collection, complete with its interpretive aids as audiotapes and computers.

Signy Eaton Gallery
The Signy Eaton Gallery is closed due to Stage III.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the permanent collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during October. Dates are subject to change.

The Dada Period in Cologne: Selections from the Fick-Eggert Collection
Macdonald Stewart Art Centre, Guelph
through October 1

Signs: An Exhibition of Critical Photography
Macdonald Stewart Art Centre, Guelph
through October 1

Staffage to Centre Stage: The Figure in Canadian Art
A Selection of Recently Acquired Works on Paper from the Canadian Historical Collection of the Art Gallery of Ontario
Chatham Cultural Centre
through October 1

Purloined Portraits (CONTACT)
McMaster University Art Gallery, Hamilton
through October 8

Carole Conde and Karl Beveridge: Standing Up (CONTACT)
Oakville Galleries; Garloch Gallery
through October 22

Paterson Ewen: Phenomena Paintings 1971-1987
Musée des beaux-arts de Montréal/Montreal Museum of Fine Arts
October 6 - November 12

The Group of Seven: Selected Watercolours, Drawings and Prints from the Collection of the Art Gallery of Ontario
Art Gallery St. Thomas-Elgin, St. Thomas
October 20 - November 19

Face à Face: French and English Caricatures of the French Revolution and Its Aftermath
Winnipeg Art Gallery
October 28 - December 10

"Artists with their Work" Programs

George Raab: Graphics
Art Gallery of Northumberland, Cobourg
continuing to October 1

Magdalen Celestino, Dyan Marie, Irene Kanthos, Shirley Yanover, Akira Yoshikawa: Scaled to the Body
The Art Gallery of Peterborough/Peterborough Festival of the Arts
continuing to October 8

George Raab: Graphics
Temiskaming Art Gallery, Haileybury
October 2-28

Robert Wiens: Sculpture
Forest City Gallery, London
October 6-28

Sarindar Dhaliwal: Painting
Whitby Arts Inc., Station Gallery
October 7-29

Joan Krawczyk: Painting
Chatham Cultural Centre
October 7 - November 5

FASTWURMS: Installation
Laurentian University Museum & Arts Centre, Sudbury
October 12 - November 5

Lectures

The Philip G. McCready Annual Memorial Lecture on Canadian Art: Printmaking and the Group of Seven
Ian Thom, senior curator, Vancouver Art Gallery
The Jackman Hall
Wednesday, November 15, 8 pm
In the eighth in this distinguished series of annual lectures, Ian Thom will examine the role of printmaking in the work of members of the

Group of Seven, including A. J. Casson, Lionel LeMoine FitzGerald and Edwin Holgate. Particular emphasis will be placed on the relationship between their prints and their paintings, the role that printed images played in the popularization of the Group and their activities as commercial graphic artists.

Free admission; however, tickets are required and may be obtained in advance at the information desk on a first-come, first-served basis.

Hot Art in a Cold Climate: Recent Icelandic Painting and Sculpture

Adalsteinn Ingolfsson, art historian and curator, Reykjavik
The Jackman Hall
Sunday, October 29, 3 pm
The vitality of recent Icelandic art will be explored in the context of recent international developments. Free with admission.

Talks and Tours

Gallery talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art and increase visual awareness. Topics are available at the information desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during October:

Tuesdays to Thursdays at 12:15 pm and 2 pm
Wednesdays at 6 pm* and 7:30 pm
Fridays at 11:15 am** and 2 pm***
Saturdays and Sundays at 2 pm*** and 4 pm
Visites Commémorées: le dimanche à 14 h 30

***Rendezvous with Art**
A program for the after-work crowd featuring a half-hour tour followed by informal discussion.

****Artful Conversation**
A program offered every Friday featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*****For the Hearing-Impaired**
On the last Saturday of each month at 2 pm this talk is signed for the hearing-impaired. October's topic: *Canadian Portraits*

Walking Tours

Perspective 89
Sam and Ayala Zacks Wing
Sunday, October 1, 3 pm
Join Michèle Thériault, assistant curator of Canadian contemporary art, AGO, for a tour of works by *Perspective 89* artists Roy Arden and Dominique Blain. Free with admission.

Photographs by Charles Macnamara and M.O. Hammond: Pictorial Expressions in Landscape and Portrait

Margaret Eaton Gallery
Sunday, October 15, 3 pm
Join Maia-Mari Sutnik, co-ordinator of photographic services, AGO, for a tour of the work of two Canadians who put into practice the ideals of pictorial photography during the early decades of this century. Free with admission.

For Kids

Hands On
Sundays, 1-4 pm, starting October 1

Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high-tech drawing on a computer or experience the magic of colour.

Tickets for hourly sessions are available each Sunday at the information desk. First come, first served. Children aged 4-12 must be accompanied by an adult. For more information call 977-0414, ext. 201.

Hands On appreciates the generous support of Atari Canada Corp.

Gallery School

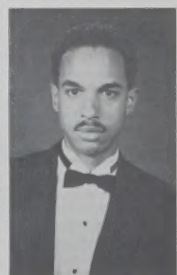
Family and Community Studio Gallery School
Sundays, 1-4 pm, beginning October 15

All visitors to the Gallery are cordially invited to drop by the Gallery School for the Family and Community Studio Sundays between 1 and 4 pm beginning October 15. Materials for drawing, painting, printmaking and sculpture are available, with direction provided by Gallery School artists.

Entrance is free with admission to the AGO. Children under 12 must be accompanied by an adult. Unfortunately, groups, clubs and organizations cannot be accommodated. Please contact Studio Co-ordinator Steven Bowie at 979-6621 for further information.

Concerts

Du Maurier Council for the Arts Ltd. Presents Sunday Concert Series



Pianist Alan Hobbins.

The Walker Court
Sunday, October 22, 3 pm
The AGO's popular concert series, organized in collaboration with the Royal Conservatory of Music (RCM), returns with an exciting lineup of first-rate performing artists drawn from the RCM faculty, as well as instrumental and vocal ensembles. The series kicks off with a solo piano recital by Alan Hobbins, a graduate of the Juilliard School, New York, and a member of the RCM faculty. Prior to his recent appointment, Mr. Hobbins participated in the Conservatory's prestigious Artist Diploma program. His performance will include works by Beethoven, Chopin and Liszt.

Films

Japanese Literature on Film
October 4 - November 5

The Jackman Hall, AGO, and the Studio Theatre, Harbourfront
More than any other, the Japanese national cinema has relied upon the adaptation of famous literary works for its narrative tradition. *Japanese Literature on Film*, a collaboration of the film departments at Harbourfront and the Art Gallery of Ontario, offers 14 classic Japanese films by such prominent directors as Naruse, Ichikawa and Kinoshita based on works by the country's most celebrated authors (Mishima, Tanizaki, et al). Featuring rare 35 mm prints imported from Japan especially for this series, *Japanese Literature on Film* will be launched with a lecture by Donald Richie, the world's pre-eminent historian of and commentator on the Japanese cinema.

Films are \$4 each. For information about screenings at Harbourfront please call 973-4000. For information about screenings at the AGO please call 977-0414, ext. 260.

Studio Theatre, Harbourfront

Tuesday, October 3, 7 pm
Lecture by Donald Richie, followed by a screening of *The Heart by Kon Ichikawa* (1955, 122 mins.)

Thursday, October 12, 7 pm
Requiem (1951, 97 mins.) by Mikio Naruse

9 pm
Marital Relations (1955, 120 mins.) by Shiro Toyoda

Thursday, October 19, 7 pm
Gate of Flesh (1964, 90 mins.) by Seijun Suzuki

9 pm
Half-Brothers (1958, 110 mins.) by Miyoshi Keki

Thursday, October 26, 7 pm
Cats. Shozo & Two Women (1975, 116 mins.) by Shiro Toyoda

9 pm
I Am A Cat (1975, 116 mins.) by Kon Ichikawa

The Jackman Hall, AGO

Sunday, October 15, 1 pm
The Wife of Seiichi Hanaoka (1967, 100 mins.) by Yasuzo Masamune

Sunday, October 22, 1 pm
The Outcast (1948, 105 mins.) by Keisuke Kinoshita

Sunday, October 29, 1 pm
Thirst for Love (1967, 99 mins.) by Koreyoshi Kurahara

Thursday, November 2, 7 pm
Straits of Hungate (1964, 182 mins.) by Tom Uchida

Sunday, November 5, 1 pm
Face of Another (1966, 124 mins.) by Hiroshi Teshigahara

3:30 pm
The River Ki (1966, 173 mins.) by Noboru Nakamura

The Body in Film
October 17 - November 16
The Jackman Hall, AGO, and Innis College, U of T

Prepared for the Art Gallery of Ontario by well-known filmmaker and critic R. Bruce Elder, this program surveys the expression of prevalent attitudes toward the human body in the work of avant-garde filmmakers. Films are \$3 each. For information please call 977-0414, ext. 260. The series is supported by the Canada Council.

Program 1
The Jackman Hall, AGO
October 17, 7 pm
Geography of the Body (1943), *Mechanics of Love* (1943) by Willard Maas; *Lilies* (1970) by Ed Enscheder; *The Bed* (1968), *Nuptiae* (1969) *The Golden Positions* (1970), by James Broughton; *Marilyn x 5* (1961-67), *Cosmic Ray* (1961), Vivian

(1964) by Bruce Conner, *Sexual Mediation*, *Faun's Room*, Office Suite, Hotel, Open Field (1972) by Stan Brakhage.

Program II
The Jackson Hall, 400
October 24, 7 pm
In *Quest of May* (1969) by Carol Schreeman and Bob George; *Dangling Participle* (1970) by Stanislav Lerner; *The Women When Sacred* (1970) by Walter Gidycz; *Unmaking* (1971) by Scott Bartlett; *Material Filigree* (1980) by Sandra Davis; *Zipper* (1987) by Rudy Burkhardt.

Program III
The Jackson Hall, 400
October 31, 7 pm
Fuses, *Plumbeum* (1964-67) by Carol Schreeman, *Nudes (A Sketchbook)* (1975) by Curt MacDowell; *Fetish* (1975) by Willie Varas; *Riverbody* (1970) by Ann Severson; *Unfrankenstein* (1970) by Peter Kubelka; (1941) by Bette Gordon and Jim Benning; *Portrait of Ramona* (1971) by George Kuchar.

Program IV
Innis College, 101
November 2, 7 pm
The Act of Seeing with One's Own Eyes (1971), *Arabic Numerical Series No. 12-19* (1981-82) by Stan Brakhage.

Program V
The Jackson Hall, 400
November 7, 7 pm
Tides (1982), *Element* (1982) by Amy Greenfield; In (1985) by Rudy Burkhardt; *Symagma* (1983) by Vale O'Neil; *Other Reckless Things* (1984) by Janis Crystal Lippin; *Mirage* (1984) by Chris Gallagher; *Pearl II* (1972), *Apalachee* (1974) by James Herbert.

Program VI
Innis College, 101
November 9, 7 pm
Part 4 of *The Adventures of an Exquisite Corpse* by Andrew Noren.

Program VII
The Jackson Hall, 400
November 14, 7 pm
Part 5 of *The Adventures of an Exquisite Corpse* by Andrew Noren.

Program VIII
The Jackson Hall, 400
November 14, 7 pm
Body in Film lecture - Bruce Elder (Koch Chair Lecture). Mr. Elder will use excerpts from his own films to illustrate his lecture.

The Grange

Among the AGO's great treasures is the Grange, the oldest brick house in Toronto. Built in 1817 by D'Arcy Boulton, Jr. in 1911 the Grange was bequeathed to the Art Museum of Toronto (later the AGO) as its first permanent home, beginning its long service to the artistic life of the city. Painstakingly restored in 1973 as a gentleman's home of the early 1830s, the Grange epitomizes the grace and order of the Georgian period in Upper Canada. Free with admission to the Gallery. Entrance to the Grange through the Gallery. Adult tours are arranged by calling 977-0414, ext. 237. School tours call 979-6601. A project of the Volunteer Committee.

The Grange Annual Autumn Lecture
Morley Callaghan Remembers
The Jackson Hall
Sunday, October 22, 3 pm
Morley Callaghan, celebrated author of such Canadian classics as "That Summer in Paris" and "A Time for Judas," will reminisce about the Toronto arts community. Lismer, Jackson, he knew them all, and the rich, vibrant contribution they made to this city will come alive in his words. Tickets are \$8 for members and seniors, \$10 for nonmembers. Please call 977-0414, ext. 237, for tickets. A project of the Volunteer Committee.

The Grange Luncheon Lectures
October 12, November 2 and November 16, 11 am
The Grange Luncheon Lectures, among the most popular programs offered to AGO members, combine an interesting and lively exploration of the life in 19th-century Upper Canada with a delicious light lunch.

Taking as their theme "The World of D'Arcy Boulton, Jr.," York 1808-1846," our speakers will look at the lively and exciting social and political scene in the town of York during the lifetime of D'Arcy Boulton, Jr., builder of the Grange and one of the town's most prominent citizens. Tickets are \$10 each or \$25 for the series of three. Please call 977-0414, ext. 237, for tickets and information.

The Sword and Society: The Military Presence in York
Thursday, October 12, 11 am
Grange history researchers Alice Gray and Mary Aziz will talk about the considerable and various contributions British regiments stationed at Fort York made to the development and well-being of the town of York.

The Privileged Pew: The Church and Society in the Times of D'Arcy Boulton, Jr.
Thursday, November 2, 11 am
Professor Douglas Leighton of the University of Western Ontario will discuss the sharp denominational divisions and raging conflicts between Anglicans and Nonconformists in the time, focusing on the "clergy reserves" and the commanding figure of John Strachan, first bishop of Toronto.

Collecting Art in Toronto in the Mid-19th Century
Thursday, November 16, 11 am
Emerging from an unsettled wilderness in the 1780s, Upper Canada had by the mid-1800s developed into a sophisticated and acquisitive society, with Toronto and Kingston at its centre. Many of the private collections that would later form the nuclei of public art galleries like the AGO were started at this time. Dennis Reid, the AGO's curator of Canadian historical art, will talk about collecting practices in Upper Canada.

Gallery Hopping

For tickets or more information please call the Volunteer Office at 977-0414, ext. 263. Gallery Hopping is a project of the Volunteer Committee.

Corporate Collection
Thursday, November 9, 7 pm
Tuesday, November 14, 7 pm
We've arranged for a private viewing of Cleland Gordon's important collection of Canadian historical prints. Meet in the lobby of the Royal Trust Tower at 77 King Street West. Tickets are \$10 and must be purchased in advance. Refreshments included. A project of the Volunteer Committee.

Art & Architecture Tour of Toronto
Wednesday, October 11, 9:15 am
Join us for a walking tour of Forest Hill, the Annex and Poplar Plains with well-known Toronto historian William Dendy Lunch at the University Women's Club and refreshments at Spadina House. Bus leaves from St. Clair subway. Pleasant Boulevard entrance, at 9:15 am and returns at 4 pm. Tickets are \$35 and must be purchased in advance. Includes lunch and refreshments. A project of the Volunteer Committee.

New York/New York
November 25-26, 1989
Enjoy a Thanksgiving weekend in New York, staying at the outstanding Stanhope Hotel, directly across from the Metropolitan Museum of Art. View the major Velázquez exhibition and an interesting private collection. For a brochure, call the Volunteer Office at 977-0414, ext. 263. A project of the Volunteer Committee.

Travel AGO

For brochures or more information please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Cambridge Study
March 24 - April 5, 1990
Henry James once described England's Cambridge University as "the loveliest confusion of Gothic windows and ancient trees, of grassy banks and mossy balustrades." Following the success of our Oxford experience in 1987, we are offering a similar trip to beautiful Cambridge University for two weeks to live and study in Clare College. Attend evening and lectures on literature, art, architecture and gardens. Visit historic pubs, stately homes, cathedrals and parks in full spring bloom.

Texas
March 31 - April 6, 1990



Frederic Remington, *The Bronco Buster*, 1895. Amont Carter Museum.

Following our sojourn in San Antonio, Dallas dazzles with the newest in architecture, fashion and opulent living. We will visit the Dallas Museum of Art (formerly the Museum of Fine Arts) designed by Edward Larabee Barnes, which opened in 1984.

Although Fort Worth is more "laid-back Western," it wins accolades for its world-class museums, the Kimbell Art Museum, designed by the great American architect Louis Kahn, and the Amon Carter Museum, renowned for its collection of paintings and sculptures by the premier artists of the American West. Frederick Remington and Charles M. Russell.

Yugoslavia
May 5-20, 1990
Ancient Illyrian, Greek and Roman ruins, Byzantine monasteries and romantic rivers and valleys dot the Yugoslavian countryside. Visit Belgrade's National Museum; the fortress of Petarvaradin; the Tomb of the Unknown Soldier in Avala; the famous medieval monasteries of Marasija, Ravanna, Studenica and Sopocani; the coastal city of Budva; and the island of Sveti Stefan. Walk the narrow streets of the walled city of Dubrovnik, enjoying the cafés, shops and galleries and a candlelight concert. Explore the Turkish bazaar in Mostar and Diocletian's palace in Split. Visits to Ivan Meštrović's sculpture gallery, Zagreb's old town, the opera and the theatre are a fitting farewell to this fascinating country.

Looking Ahead...

Cruising the Danube
Amsterdam
Turkey
Ireland/Wales
The Two Berlins

Special Events

Stage in Benefit Gala
Friday, December 15
The Volunteer Committee of the Art Gallery of Ontario, in partnership with The Elgin and Winter Garden Theatres, will host an opening night to remember.

Friday, December 15, 1989, will be an important date in Toronto history. The Elgin and Winter Garden Theatres will be open to the public in their original splendour for the first time in 76 years. Organized by the Ontario Heritage Foundation in partnership with the Volunteer Committee of the Art Gallery of Ontario, this sparkling event will include a champagne reception, the Elgin production of the Royal Shakespeare Company version of *The Wizard of Oz*, a grand après-theatre supper and vaudeville entertainment in the Winter Garden Theatre.

Tickets are \$250 each, and net proceeds will support both the Art Gallery of Ontario Stage in Building Fund and the Ontario Heritage

Foundation. For tickets or more information please call 365-7328 between 9 am and 5 pm.

Club AGO

Club AGO (Young Associates of the Art Gallery of Ontario) is designed to bring young people and art together. The Club offers its members the opportunity to participate in a variety of educational and social programs. Membership in the Art Gallery of Ontario is a prerequisite, and membership in Club AGO is \$15, or \$5 for students. For further information call the Volunteer Office at 977-0414, ext. 263.

Young at Art
20th-Century German Art
October 18, 7 pm
Join Club AGO members for a tour of an exhibition of contemporary German paintings on paper. Works by performance and video artist Ulrike Rosenbach, an important artist of the postwar generation in West Germany and a former student of Joseph Beuys, will also be viewed. For tickets please call the Volunteer Office at 977-0414, ext. 263.

Permeable Border
November 15, 7 pm
Club AGO members will tour this exhibition focusing on similarities and differences in artistic expression in Canada and the United States in the period 1920-1940 and then meet in the Members' Lounge for further discussion. For tickets please call the Volunteer Office at 977-0414, ext. 263.

Club AGO Fall Lecture Series
The Jackson Hall

Thursday, October 19, 7 pm
Join Club AGO members for a lecture by Adult Education Officer Douglas Worts on the innovative educational installation in the McLean Gallery. Worts will discuss this new experimental approach to the presentation of works of art and its impact on the public and the museum community. Lecture followed by a walk through the gallery, which houses paintings by the Group of Seven.

Thursday, November 9, 7 pm
Join Chief Conservator Sandra Lawrence for a slide lecture examining the technical and ethical concerns facing the conservator, illustrated with case histories from the AGO's own collection. Lecture followed by a discussion in the Members' Lounge. Cash bar. Entrance through McCaul Street doors.

Tickets for Club AGO members \$10 for the series or \$6 each. Nonmembers \$15 for the series or \$8 each. For more information and tickets please call the Volunteer Office at 977-0414, ext. 263.

"A Slice of Life: Come Party Your Head Off!"
Halloween Gala

Saturday, October 28, 8 till cutoff
Join Club AGO for a reunion with the ghosts and spirits of the French Revolution.

Enjoy refreshments and riotous dancing in the best revolutionary style! Radio Talk at Club AGO's annual Halloween bash. Partygoers can win fabulous door prizes and are invited to party their heads off! Revolutionary costume encouraged. Tickets are \$40 and are available from the Volunteer Office. For tickets or more information call the Volunteer Office at 977-0414, ext. 263.

Members' Activities

New Members' Party
Thursday, October 19, 7-9 pm
A special party to welcome new Members to the Gallery will be held on Thursday, October 19, from 7 to 9 pm. All Members are welcome to attend this event, which features special tours of the Gallery, talks on the permanent collection and a reception in the Walker Court. Come and present your invitation or your membership card at the door. Sponsored by Inniskillin Wines.

Tickets for Membership Programs

For the following programs tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6, to order by credit card, please call the Volunteer Office at 977-0414, ext. 263. You may also purchase tickets in person at the Membership Centre during regular Gallery hours. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Art in the Morning

Perspective 89
Wednesday, October 18, 9:30 am
Join us in the Members' Lounge for refreshments followed by a tour by Michèle Thibault, assistant curator of contemporary Canadian art of the exhibition *Perspective 89*, part of an AGO series of annual award exhibitions featuring the work of young Canadian artists. Featured artists this year are Roy Arden from Vancouver and Dominique Blain from Montreal. Tickets are \$4.50 and must be purchased in advance.

Contemporary German Art
Wednesday, November 8, 9:30 am

Join us in the Members' Lounge for refreshments followed by a tour of Ulrike Rosenbach's installation and an exhibition of large-scale works on paper by twelve leading contemporary German artists, including Michael Buthe, Markus Lüpertz, A. R. Penck and Sigmar Polke. Tickets are \$4.50 and must be purchased in advance.

Sunday Start with Art

Permeable Border: Art of Canada and the United States, 1920-1940
November 19, 11 am

Join Assistant Curator Christine Boyanowski for a tour of the *Permeable Border* exhibition. For reservations, please call the Volunteer Office at 977-0414, ext. 263.

Perspective 89
October 18, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of *Perspective 89*, part of an AGO series of annual award exhibitions featuring the work of young Canadian artists Roy Arden and Dominique Blain. Tickets are \$6 and must be purchased in advance.

Macnamara and Hammond

October 22, 11 am
Join us for a continental breakfast followed by a tour of portrait photographs by M. O. Hammond and landscape studies by Charles Macnamara. The work of both photographers is widely acknowledged in contemporary accounts of the pictorial movement in Canada. Tickets are \$6 and must be purchased in advance.

Contemporary German Art
Sunday, November 5, 11 am
A continental breakfast served in the Members' Lounge is followed by a tour of Ulrike Rosenbach's installation and the exhibition *Painting on Paper*, which includes 44 large-scale works on paper by leading contemporary German artists such as Michael Buthe, Markus Lüpertz, A. R. Penck and Sigmar Polke. Tickets are \$6 and must be purchased in advance.

Permeable Border

Sunday, November 19, 11 am
The free trade debate continues, but Canadian and American art has long been crossing the border freely. Join Christine Boyanowski, assistant curator of Canadian historical art, for a continental breakfast followed by a tour of the exhibition *Permeable Border: Art of Canada and the United States, 1920-1940*. Tickets are \$6 and must be purchased in advance.

Art at 5:30

The Grange Music Room
Wednesday, October 11, 5:30 pm
Many intriguing questions relating to 9th-century art world will be addressed in this a provocative series of informal panel discussions for AGO Members and their guests. On five Wednesday evenings from the fall of 1989 through the spring of 1990 you can share the thoughts and opinions of a lively company of

artists, art dealers, critics, auction house directors, lawyers and art museum curators. The first lecture, *Canadian Art as Investment*, includes scheduled panelists: Lisa Balfour Bowen, lawyer Aaron Milrad and Suzanne Davis from Christie's. November's lecture, *Do We Need Critics?*, includes dealer Av. Isaacs, critic John Bentley Mays and artist Charles Pachter. Tickets for the series are \$50, and some tickets will be available for \$10 on the day of the event, should seating permit. Wine and light refreshments will be served. Space is limited, so act now. For tickets please call the Volunteer Office at 977-0414, ext. 263.

Shops and Services

Art Rental and Sales Gallery

The Art Rental and Sales Gallery's move to its temporary location, necessitated by Stage II construction, has been delayed unexpectedly. As our interim location on the second floor of the new Chalmers Building at 35 McCaul Street will not be available until November, we expect to resume full service by early December with an excellent installation of contemporary art. We regret any inconvenience. For more information please call 977-0414, ext. 219.

The Book Shop

CANADIAN IMPRESSIONISM
A fine selection of more than 50 wall and engagement calendars featuring the work of local and international artists will be offered for sale from mid-October. Prices range from \$4 to \$25.
At the AGO (\$12.95) will be of particular interest to Members, W. B. Bruce's *Landscape with Red Flowers* is one of 12 Canadian Impressionist works depicting seasonal landscapes.

The Impulse Shop
Bring the kids to see our wonderful McLean display in celebration of the September 28th Stage II groundbreaking ceremony. Pick up a mask or costume for Halloween at the same time. October is a month for candles, and our wrought-iron reproduction candleholders are made right here in Ontario.

The Grange Shop has gourmet pickles and wines to grace your Thanksgiving table, and don't forget the wild rice for the turkey! A project of the Volunteer Committee.

Jewellery Shop

We suggest beautiful Baltic amber and multicoloured cut-crystal beads to enhance this fall's fashions. Always impressive is our selection of interesting and unusual jewellery, much of it created by Canadian artists. A project of the Volunteer Committee.

The Reproduction Shop

Doing Stage II construction it's business as usual in the Repro Shop, with Canada's largest selection of reproductions and posters by Canadian and international artists. An extensive framing service is available. Members receive a 10% discount on purchases of \$10 and over. A project of the Volunteer Committee.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits and videotapes on a wide variety of art-related subjects for educational use throughout Canada, for loan or for in-house viewing by appointment. Film classics in video format now available for loan.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

Videos on Art

For Pleasure and Enrichment

BY BARBARA ISHERWOOD

AS THE VIDEO INDUSTRY CONTINUES TO EXPAND, students and lovers of art wishing to broaden their horizons can now take advantage of unparalleled learning opportunities afforded by this unique medium. Video manufacturers have discovered a ready market for videos designed to provide personal enrichment of either a practical or an intellectual nature. Thus one now finds videos that explain the intricacies of French cooking, demonstrate the latest exercise techniques and take the armchair traveller into the great museums of the world.

The Art Gallery of Ontario's Edward P. Taylor Audio-Visual Centre is pleased to be able to offer its clients the opportunity to learn more about the world's great art and artists through its expanding collection of video cassettes on art-related topics, generously funded by Rogers Communications Inc. One can now take an imaginary trip to Venice and spend an hour with Peggy Guggenheim as she tells the story behind the formation of her renowned collection of modern masterpieces (*Peggy Guggenheim: Art in Venice*). The animated nature of video allows the viewer to more fully and effectively experience three-dimensional art forms, such as the pioneering modern architecture of Le Corbusier, as filmed by Le Corbusier's onetime associate Carlos Vilardebo, who travels from the suburbs of Paris to the Himalayas in search of this seminal architect's legacy (*Le Corbusier*). In *Warhol*, film footage of Andy Warhol's infamous Factory provides an education of a different kind, offering a unique glimpse of the counterculture of the 1960s. While the home video market has been the primary consumer of nonfiction video, teachers are also recognizing the benefits that the creative use of audio-visual materials can bring to traditional classroom learning. Taking control of the learning experience by stopping programs to ask questions, choosing and replaying selected portions of programs and developing class projects related to video programs viewed, they are able to use video as a learning tool that allows for the active involvement of their students. The CBC has recently released a series of videos entitled *Inside the Box*, a group of programs on various aspects of media literacy, each accompanied by a teacher's guide. In this series, Harry Rasky's film *Degas* is of particular interest to art teachers, as the teacher's guide outlines specific class projects related to the film and suggests different ways for teachers to use video in the classroom. For studio art teachers, Julius Kohanyi's *Henry Moore: Sculptor* allows students actually to see Moore at work in his studio, talking about his influences while carving a plaster maquette. And for teachers tackling the problem of how to present the more challenging facets of 20th-century art to their stu-



Islands, a film by Maysles Films, Inc., documenting Christo's Biscayne Bay project is available at the A-V Centre.

dents, video can play an important role. In Albert and David Maysles's *Islands*, students can accompany conceptual artist Christo through the complex maze of planning and organization involved in his Biscayne Bay project and then join the artist in a helicopter for the first complete view of his realized project.

Any individual or group interested in knowing more about using the AGO's Rogers Communications Inc. Collection of VHS Videotapes is welcome to contact the Edward P. Taylor Audio-Visual Centre. We are open to the public, and a full list of our video titles can be picked up at the centre. All programs are licensed for public performance and can be shown legally in the classroom and to groups, provided no admission is charged.

Barbara Isherwood is cataloguer/researcher in the Edward P. Taylor Audio-Visual Centre at the AGO.

Behind the Scenes

For Curators' Circle Only



NOVEMBER 3-5 IS THE WEEKEND THAT THE CURATORS' Circle heads to New York to explore two of North America's major exhibitions this year - *Picasso and Braque: Pioneering Cubism and Canaletto*. The exhibitions will be on view only in New York and will not travel. The Curators' Circle, accompanied by Alan Wilkinson, AGO curator of 20th-century art, and Janet Scott, will tour a private collection and attend a special reception at Sotheby's. For more information phone Joanne Bonebakker at 979-6619.

Innovative Corporate Associates Program

COMPANY-SPONSORED EMPLOYEE PARTICIPATION programs are a growing phenomenon in the corporate world. Many companies are now extending their standard benefits and offering social and cultural programs to enhance the mental and physical well-being of their employees. Participation often begins with an employee association that assists the company in choosing programs that are of interest to an individual or an entire family.

The Art Gallery of Ontario is encouraging the development of this positive new trend through a new membership program - Corporate Associates. Employees of a Corporate Associate are issued special AGO cards that grant free admission to them and their immediate families for an entire year. The employee also has the option of receiving individual or family membership for half price. A Corporate Benefactor membership, with its many benefits, is also granted to the company.

Mr. Urban Joseph, executive vice president of human resources, Toronto-Dominion Bank, and chairman of the Corporate Associate Advisory Committee, says, "This program enables employees to enjoy the benefits of their company's important financial contribution to the AGO. I believe this program will appeal to many companies in the Toronto area and we look forward to a successful year."

Current members include Ciba-Geigy Canada Ltd., RJR-Macdonald Inc. and the Toronto-Dominion Bank. For more information about the Corporate Associates program, call Mary Slavik, Annual Giving Fund manager, at 979-6619.

General Information

Admission
Adults: \$4.50
Seniors with cards: \$2.50
Fridays FREE for seniors
Students, full-time with cards: \$2.50
Family (2 adults with children under 19): \$9
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): \$20
Nonresident (100 km beyond Toronto): \$30
Individual: \$45
Family/Dual: \$60
Supporting (tax deductible donation): \$100

Available at the Membership Centre in the lobby, and by mail or telephone from the Membership Office, visa, MasterCard and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 979-6619.

Notice to Members

From time to time, our mailing list is released to arts and other nonprofit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third-party use. Please call or write the Membership Office (979-6620).

Moving?

Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order

For tickets, reservations, course registration or information, please consult individual listings for specific instructions. Otherwise:

- address the department specified in events listings
- specify date, name of event and number of tickets
- indicate your name, address (with postal code) and phone numbers
- include a stamped, self-addressed envelope for tickets
- enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Services for Disabled People

The AGO has a limited number of wheelchairs available. Ask for large print floor plan indicating facilities / ramp access.

Gallery Hours
Tuesday through Sunday 11 am - 5:30 pm, Wednesday 11 am - 9 pm, Closed Mondays.

The Grange Hours
Daily 12-4 pm, Wednesday 12-4 pm and 5-9 pm.

Gallery Shops
The Gallery Shops are open daily 10:30 am - 5:30 pm, Wednesday 10:30 am - 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours.

Open for business Tuesday, Thursday, Friday 11 am - 4 pm, Wednesday 11 am - 9 pm, Saturday and Sunday 11 am - 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am - 5 pm, Wednesday evening to 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am - 5 pm, Mondays 11 am - 4:30 pm.

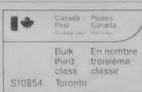
Members' Lounge
Open to Members and their guests noon-5 pm, Wednesday noon-9 pm. Closed Mondays.

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